

1/4/23



WM. ALANSON BRYAN—*Director*

FOURTH ANNUAL
EXHIBITION
by
California Water Color Society

WATER COLORS
from
SAN FRANCISCO
SAN DIEGO
SEATTLE
DENVER

JANUARY 4 — FEBRUARY 1

1923

CATALOGUE

CALIFORNIA WATER COLOR SOCIETY GROUP

ABDY, ROWENA MEEKS

1. ON THE SLOPES OF TWIN PEAKS
2. FISHING VILLAGES, GIBRALTAR
3. CLEARING WEATHER

BALFOUR, HELEN

4. FOG IN TOPANGA

BARTLETT, DANA

5. THE HIGH BRIDGE AND THE LOW BRIDGE

BARTON, LOREN

6. LUCINDA

BENJAMIN, C. H.

7. PATIO, ADOBE FLORES

BORG, CARL OSCAR

8. HOPI SHRINE
9. SPLENDORS OF THE WEST
10. NAVAJO SHEPHERD
11. THE CRIPPLE (HOPI)

CHANDLER, HELEN

12. DESERT MOUNTAINS

COTTON, JOHN

13. THE FAGOT WAGON
14. THE ETERNAL SNOWS
15. MEMORIES

DeKRUIF, HENRI

16. FROM THE MOUNTAIN TOP
17. DAY DREAMS
18. SYLVIA

DELANO, ANNITA

19. FISHERMEN'S HOMES, MORRO BAY
20. VIRGINS OF THE RED ROCKS

FOSTER, ARTHUR TURNER

21. GOLD OF OPHIR

HAIG, MABEL GEORGE

22. THE BARN DOOR
23. THE ROADSIDE CAMP

HAZEN, BESSIE

24. PINES OF ASILOMAR
25. THE SHORE AT HIGHLANDS

HEMPHILL, ETHEL

26. ECHO POINT, MT. WILSON

HINKLE, LUCILE

27. BIRD ROCKS
28. SIERRAS
29. AUTUMN GOLD

HUNTER, R. VERNON

30. A MAN

JOHNSON, BARBARA

31. VIRGIL HILL

MARSH, CHARLES H.

32. STREET IN FONTAINEBLEAU

MODRA, THEODORE

33. WATERLOO BRIDGE
34. BIRD SYMPHONY

PIERCE, MILDRED

35. WHEN THE YEAR'S AT THE SPRING
36. EUCALYPTI OF THE DESERT

RAYMOND, JULIE E.

37. WHEN EVENING COMES, GLOUCESTER BAY

RICHTER, HENRY L.

38. MORNING GLOW, MT. RAINIER
39. OLD TIMER

ROBERTS, GEORGINA

40. PEAR TREES IN AUTUMN
41. GOING TO EARLY MASS
42. EUCALYPTUS TREES
43. HARDWARE

SANDZEN, BIRGER

44. BREAKERS
45. LAKE MOTIF

SCHUSTER, DONNA

46. MY GARDEN STEPS
47. MARIGOLDS

SMITH, CHARLES L. A.

48. GOLDEN GLEAMS
49. MONTEREY BAY

ULIANOFF, V.

50. IN CLOUDS OF DREAMS
51. FLAMING OF REVOLUTION
52. IDYL OF AUTUMN

VYSEKAL, EDOUARD

53. NUDE NO. 1
54. NUDE NO. 2

WACHTEL, MARION KAVANAGH

55. THE HILLS IN SPRING

WATTS, WILLIAM C.

56. INCOMING TIDE, PT. LOBOS
57. SUNSET GLOW, MT. SHASTA
58. NEEDLE PAGODA, HONG KONG, CHINA

WIECZOREK, MAX

59. THE GREEN SHAWL

WOLHAUPTER, HELEN P.

60. SUNSET, MANHATTAN

YENS, KARL

61. THE PASHA

SAN FRANCISCO GROUP

- ABDY, ROWENA MEEKS**
1. MISSION SAN JUAN BAUTISTA
- BARNES, MATTHEW**
2. DAIRY RANCH
- BOONE, CORA**
3. IN A BREAKFAST ROOM
- BOYNTON, RAY**
4. IN THE PARK
- DAVIES, H. C.**
5. PINES
- ENGLE, AMOS W.**
6. THEME FROM WINDING ROAD
- GALE, GODDARD**
7. A GARDEN OF THE GODS
- GAW, WILLIAM A.**
8. POINT LOBOS
- GILE, SELDEN C.**
9. CLIFF
- LEWIS, PHILLIPS FRISBIE**
10. OLD QUIMPER, BRITTANY

- NEUHAUS, EUGEN**
11. SOBRANTE SHORE
- RICE, WILLIAM S.**
12. AUTUMN OAKS
- SWIFT, FLORENCE ALSTON**
13. ADOBE COTTAGE
- TUFTS, FLORENCE I.**
14. RANCH HOUSES, CALIFORNIA
- VIVIAN, CALTHERA**
15. KELP BURNERS
- VON EICHMAN, BERNARD**
16. THE FACTORY
- WATTS, WILLIAM C.**
17. RICH MAN'S FUNERAL
- WICKSON, GUEST**
18. SPRINGTIME IN OUR GARDEN
- WOOD, STANLEY**
19. TREE

SAN DIEGO GROUP

- BRYSON, HOPE MERSEREAU**
1. COURTYARD
2. HOLLYHOCKS
- DUNN, C. A.**
3. IN THE VALLEY OF TIZAPAN, MEXICO
- FRIES, C. A.**
4. CANYON NEIGHBORS
5. BEFORE SUN-UP

- LAWSON, EVELYN**
6. IN OUR GREEN HOUSE
7. BANANA TREES
- LEE, LESLIE W.**
8. SUNSET EFFECT, DESERT CANYON
9. CANYON STREAM, DESERT MOUNTAIN
- PIERCE, ANNIE H.**
10. DAHLIAS
11. DECORATION, MACAWS

SEATTLE GROUP

- BUTLER, JOHN**
1. FROM THE CHATEAU OF LAFAYETTE
- CALLAHAN, KENNETH**
2. CASCADE PEAKS
- CAMERON, CRISSIE**
3. CHRYSANTHEMUMS
- COOPER, ELIZABETH**
4. THE LINER

- DUCASSE, MABEL LISLE**
5. A HEAD
- FORKNER, EDGAR**
6. LAKE UNION BOATS
- HOULAHAN, KATHLEEN**
7. CHRYSANTHEMUMS
- RHODES, HELEN N.**
8. APRIL
- STORM, ALFRIDA**
9. THE TOWBOAT

DENVER GROUP

- BENEDICT, J. B.**
1. CLEAR CREEK CANYON

- SPALDING, ELISABETH**
2. CEDAR TREE AND RED ROCKS
3. OCTOBER

THE PERMANENCY OF WATER COLORS

Owing to a recent controversy over the relative permanency of water color painting vs. oil painting, we publish here the following letter by Prof. George Kriehn to Hayley Lever, which appeared in the AMERICAN ART NEWS in 1921:

"Regarding the permanency of water color painting, it is, in my opinion, at least as permanent and probably more permanent as a medium than painting in oils. The simplest proof of this is to compare the work of any artist who excelled in both mediums. The oil paintings of Adrian Van Ostade (1610-1685), for example, have darkened immeasurably, while his water colors are in their pristine condition. The water colors of J. M. W. Turner (1775-1851) are incomparably better preserved than his paintings in oil.

"The matter was thoroughly discussed and tested by the Royal Institute of Painters in Water Color in 1885-1886. An exhibition of works by the chief masters of the English school from twenty years to a century old was held. These paintings had been exposed to ordinary conditions of lighting, many of them to sunlight, in the great majority of cases without damage to their color. Of course paper is more fragile than canvas, but if the paper be suitably backed there is no reason why it should not be equally durable.

"You doubtless know that water color was used time out of mind by the ancients, such as the Egyptians, Chinese and Greeks. The preservation of many of these ancient works, like the early Christian miniatures and other book illustrations, is remarkable."

THE CALIFORNIA WATER COLOR SOCIETY,
Per HENRI DE KRUIF, President.